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THE BRITISH MUSEUM QUARTERLY

FOUR PARTS ARE PUBLISHED ANNUALLY, each dealing with the principal acquisitions of the previous quarter. The descriptions are intended to be not too technical for the layman, and to give the expert part at least of what he needs to know. Notice is also given of the temporary exhibitions periodically installed in the galleries, the results of excavations, and additions to the publications of the Museum.

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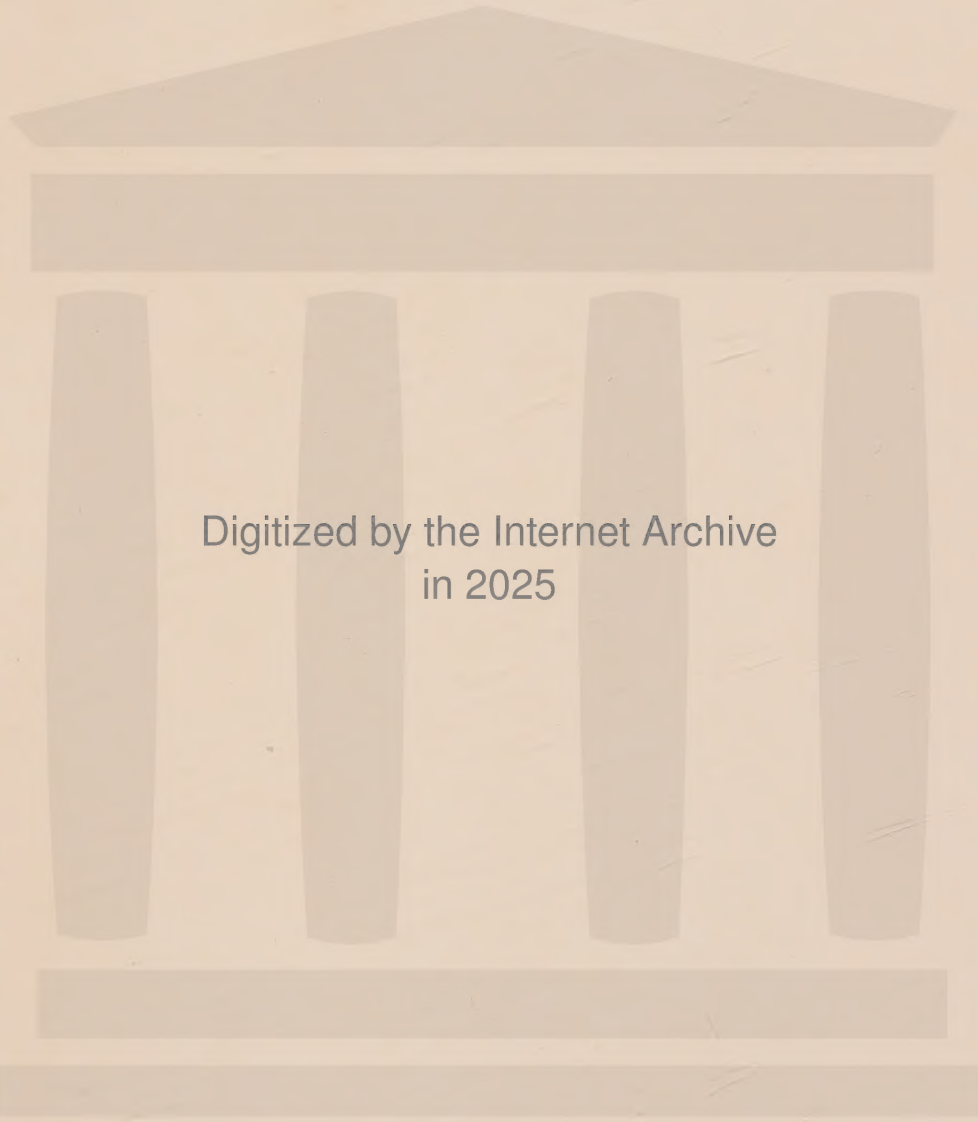
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XLII. MINIATURE FROM THE BOOK OF 'THE
MONK OF HYÈRES'

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103. AN IRISH LIBRARY.

THE Department of Printed Books has received as a gift from Lord Moyne a small library of some two thousand volumes, of Irish interest, and for the most part printed in Ireland, collected by Mr Mathew Dorey of Dublin. Two-thirds of the books are duplicates of copies already in the Museum collection, but upwards of seven hundred volumes and pamphlets form new additions to the Library. These new additions date from the sixteenth to the nineteenth century, but the great majority belong to the late eighteenth or early nineteenth century, and so go to strengthen the Museum collection at a point where it is probably weakest. The volumes not required by the Museum are to be distributed among other libraries, in accordance with Lord Moyne's wishes, by the Friends of the National Libraries.

H. THOMAS.

104. ENGLISH BOOKBINDINGS.

THE modern section of the Exhibition of English Bookbindings installed in the King's Library has been enriched by two new specimens as a result of the continued interest of Mr Julian Moore in the Museum's collection of bookbindings.

Mr Moore has presented to the Museum a copy of the 1892 Kelmscott Press edition of Wilfrid Scawen Blunt's *The Love Lyrics and Songs of Proteus*, bound by Messrs Birdsall of Northampton in a green morocco binding decorated in the style of Mr Douglas Cockerell. He has also been responsible for the presentation to the Museum of a large-paper copy of the 1821 Chiswick Press edition of Sir Thomas More's *The History of King Richard the Third*, bound by F. Bedford in a dark brown morocco binding decorated in a style reminiscent of the French binders of the sixteenth century. This copy was shown at the Burlington Fine Arts Club's Exhibition of Bookbindings in 1891. It was later acquired by Lt.-Col. W. E. Moss and was shown again at a recent bookbinding exhibition, where it was seen by Mr Moore. As a result, the book was presented to the Museum as a joint gift from Mr Moore and Lt.-Col. Moss. The Museum now has worthy specimens of two English bookbinding firms hitherto badly represented in its collections.

H. THOMAS.

105. TWO LEAVES FROM THE BOOK OF 'THE MONK OF HYÈRES'.

AMONG the illuminated manuscripts of Italian provenance in the Museum two remarkable fragments of a late fourteenth-century MS., acquired at different times, Add. MS. 27695 in 1867 and Add. MS. 28841 in 1871, have always occupied a position of their own in virtue of the marked originality of their decoration. Internal evidence suggests that they were executed in Genoa or its neighbourhood and they have usually been attributed to a certain Cybo, 'the monk of Hyères', no doubt a member of the well-known Cibo family of Genoa, surviving descriptions of whose work would certainly apply very well to some of the features of these fragments (see J. W. Bradley, *Dictionary of Miniaturists*, I, p. 268). The monk is, however, a somewhat shadowy figure, and the attribution cannot be considered as certain, particularly as it is possible that more than one hand was employed on the book represented by these fragments (cf. P. Toesca, *La pittura e la miniatura nella Lombardia*, p. 411, note).

The fragments have a particular interest as representing the work of a school of miniature painters of the Ligurian district which does not appear to be elsewhere attested. It is therefore a matter for congratulation that two more leaves, one of them of exceptional beauty, which originally belonged to the same book, have been recently acquired for the Museum (Egerton MS. 3127). A brief description of the two fragments already in the collection will serve to place the two new leaves in their proper setting. The original book contained two Latin texts, analogous in subject, though different in form, the one being in prose and the other in loose rhythmical verse. The prose text is a treatise on the vices by a member of the Cocharelli family of Genoa, who states that he compiled it for his children, in particular his son John, and illustrated the theme with tales derived from his grandfather, Pelegrino Cocharelli. This same authority is referred to in the verse treatise, which deals with the history of Sicily in the time of Frederick II (1298-1337), as 'de Cocharellis vir nobilis nomine dictus Pelegrinus'. There is some interesting historical matter in those passages of the two treatises which derive from the author's grandfather. As the form of the two texts differs, so does the

scheme of decoration. The most marked feature of Add. MS. 27695 is a series of full-page paintings in illustration of the text. Certain of these, it has often been remarked, have a decided oriental character both in the handling and, in some cases, in the types depicted.¹

The text pages of this section are for the most part framed in borders of decorative work, usually sharply divided off from the text by a gold line and inset with roundels containing figures and little scenes, animals, insects, birds, and grotesques, and here again oriental influence is to be observed. Minute studies of animals, birds, and insects are used for line-fillings. One leaf of this series has strayed into the other fragment (Add. MS. 28841, fol. 1). The decoration of this other text is conceived very differently. The border is not contained within a formal frame, but consists of branching sprays with their leafage and fruit (more rarely of grass or of water), which break in between the lines of the text at irregular intervals, extending across the whole breadth of the column. Careful naturalistic studies of insects, shells, and animals (in this order of preference in the surviving fragment) are interspersed throughout these borders. No birds occur here. Similar details, though generally on a smaller scale, are used for line-fillings.²

The two new leaves belong to that part of the book represented by the fragments in Add. MS. 27695, as is immediately clear from the subject of the text (two prose passages on Usury and Treachery) and the style both of the miniatures and the border work. The first miniature (fol. 1 b, see Plate XLII) is a delightful picture of a hawking party, showing marked oriental influence. In general plan it most nearly resembles Add. MS. 27695, fol. 13 b, the lower half of the page being occupied with the figure subject, while, above, flights of birds enliven the borders and the space between the two columns of text, which, however, is not separated off by any formal division. The figures are drawn with a clean, decisive line upon the plain vellum and tinted with colours and gold paint. The birds are depicted with

¹ Cf. particularly the representation of a Tartar Khan in illustration of the vice of Gluttony, fol. 6, reproduced in British Museum, *Reproductions from Illuminated MSS.*, Series IV, Pl. XXXI.

² For a reproduction of one of these pages see *Reprod. from Ill. MSS.*, Series IV, Pl. XXXII.

great spirit and the characteristics of the different species are minutely observed. In the upper margin there is a scene of carrion birds tearing at a dead horse, which recalls the insistence on details of cruelty that is a marked feature of some of the miniatures in Add. MS. 27695. This characteristic comes out even more strongly in the drawings of scenes of slaughter and mutilation in the border of the first page of the second leaf, a choice of subject appropriate to the text, which illustrates the theme of treachery by an interesting account of the dynastic history of Cyprus in the late thirteenth and early fourteenth centuries. The borders to the other two pages closely resemble other examples in Add. MS. 27695, having running patterns of a rather oriental type round the three sides and roundels enclosing insects in the base.

R. FLOWER.

106. LAURENCE NOWELL AND A RECOVERED ANGLO-SAXON POEM.

BY the generosity of Lord Howard de Walden the Museum has come into the possession of eight transcripts by the Elizabethan scholar, Laurence Nowell, Dean of Lichfield (*d.* 1576), and twenty-eight printed books of the sixteenth and seventeenth centuries in the original vellum wrappers, twelve of which have the inscription of ownership of William Lambarde and five that of Nowell. Included among these are copies of John Speidell's *New Logarithmes*, 1619, *A Collection of the Lawes concerning Liueries of Companies*, 1571, *King James's Daemonologie*, Edinburgh, 1597, R. Hitchcock's *Pollitique Platt for the honour of the Prince*, 1580, and J. Proctor's *Historie of Wyates rebellion*, 1595. Nowell was active in the revival of Anglo-Saxon studies in England, in concert with Archbishop Parker and his secretary John Joscelin, in the sixties of the sixteenth century. The interest of the scholars of that period was mainly in ecclesiastical, historical, and legal texts. Nowell, however, owned the manuscript of Beowulf and it has been shown recently that his was the hand which glossed certain passages in the famous Exeter Book of Anglo-Saxon poetry.¹ It is therefore appropriate that we should

¹ See the introduction to the facsimile published by the Dean and Chapter of Exeter, 1933, p. 91.

owe to him the recovery of a long-lost Anglo-Saxon poem, which is among these transcripts.

The most important manuscript included in the gift is a copy (Add. MS. 43703) of the Cotton MS. Otho B. XI, made while it was in the collection of Sir William Cecil in 1562. The manuscript suffered badly in the fire of 1731 and this transcript, which apparently represents the greater part of its original, is therefore of high value. Otho B. XI contained texts of the translation of Bede's *Historia Ecclesiastica* attributed to King Alfred, a version of the Anglo-Saxon Chronicle, a collection of laws, a poem on fasting, and a number of leechdoms. The two historical texts had been used by Abraham Wheelock while the manuscript was intact. Fragments only of these and of the laws now remain, the poem and the leechdoms having entirely disappeared. This poem, now restored to us in what appears to be a reasonably accurate transcript, is of considerable interest. Its metrical form is unique, for the alliterative lines in which it is composed are divided into twenty-nine stanzas normally of eight lines.

The subject is fasting, particularly the Ember Days and the Lenten fast. The periods assigned to the Ember Days (in the first week of Lent, the week after Pentecost, the week before the equinox in September, and the week before Christmas) agree with the statement of St Egbert in his dialogue *De Institutione Catholica*, Migne, *Patr. Lat.*, lxxxix, col. 440, where, as in the poem, the introduction of the practice into England is ascribed to Pope Gregory. The poem, which ends with exhortations to priests to avoid gluttony, ends incompletely. It has hitherto been known only through the quotation by Humfrey Wanley of the opening passage ('Wæs in ealddagum. Israheala folc', &c.). There is no evidence as to the date of composition, but it does not appear to be earlier than the tenth century.

Of the other transcripts most are of a historical nature. There is a copy (Add. MS. 43704) of a large part of the version of the Anglo-Saxon Chronicle known as the Peterborough Chronicle (now Bodleian MS. Laud Misc. 636); of part of the history of Florence of Worcester (Add. MS. 43705); and of the *Descriptio* and *Itinerarium Walliae* of Giraldus Cambrensis (Add. MS. 43706), two works which appear to have possessed great interest for sixteenth-

century scholars. Another volume (Add. MS. 43707) contains extracts from William of Malmesbury's *De Antiquitate Glastoniensis Ecclesiae* and a copy of Thomas de la More's *Vita et Mors Edwardi Secundi*. There has been some controversy about this last tract, which in this independent form only exists in sixteenth-century copies of which this appears to be the earliest (it was copied in 1566), but it seems probable that it is merely an excerpt from the chronicle of Geoffrey le Baker. Another small manuscript (Add. MS. 43708) contains what appears to be a compilation from various historical sources, Higden's *Polychronicon*, Henry of Huntingdon, &c. Two other small volumes (Add. MSS. 43709, 43710) contain copies of deeds of the hospital of St Katherine's near the Tower and of Andrew Boorde's *Itinerary* (printed by Hearne in 1735).

These manuscripts seem to have passed with many other of Nowell's manuscripts and printed books to his pupil William Lambarde, who published the first edition of the *Anglo-Saxon Laws* in 1568. A number of the printed books included in the present gift would appear to have come the same way.

Even apart from the great importance of the recovery of the greater part of the burnt MS. Otho B. XI this collection is valuable for the light it may be expected to throw, when studied in conjunction with other books and manuscripts of Nowell and Lambarde in the Museum and elsewhere, on the beginnings of Anglo-Saxon scholarship in England.

R. FLOWER.

107. A COLLECTION OF AUTOGRAPHS AND CHARTERS.

A COLLECTION of ten documents and seven charters presented to the Museum by the Rev. E. A. Dentith, F.R.G.S., contains some interesting items. One of these, a letter in Slavonic, is dealt with elsewhere in this number. The documents, which range from 1528 to 183—, include a Privy Council warrant to pay monies for the wars in Ireland, 1607, a letter from — Mazel to Arnaud, secretary of Louis XIV, 1677, a letter in Modern Greek from Zachaeus, καθηγούμενος of the monastery of Mega Spelaion, Morea, Greece, 1689, an order for the payment of salary to J. B. H.

Dugazon, the French actor, 1776, and others. A short note which throws some light on the methods used in the famous Westminster Election of 1775 may be quoted in full.

‘Mr Griffiths’ respects to the Duke of Northumberland & sends his Grace a parcel of Papers. He met with some scurrilous ones yesterday of the other side, & thought this the best way of answering them. They have been given out last night to a number of Ballad Singers & News Hawkers. Mr. G—— does not own himself the author, as it might offend some of his friends in Ireland.

Hyde Street, Tuesday Morn.’

It is not surprising that Thomas Percy, editor of the *Reliques*, as chaplain to the duke came into possession of this note, as is attested by the following annotation which is written in a hand identifiable as his: ‘N.B. The Above is the Mr. Henry Griffiths; whose wife Frances corresponded with him etc. & afterwards published their epistles under the Title of Letters of Henry & Francis etc. in several Vols. 12^{mo}.’

The charters (Add. Ch. 70802–70808) range from 1350 to 1783. The two most interesting of these are the earliest in date, one (Add. Ch. 70802) relating to a suit of homage between Guillaume Roger and Jean Comte d’Armagnac concerning the moiety of the castle of Aurella held by the former in right of his wife, 28 December 1350, the other (Add. Ch. 70803) an inventory of goods surrendered by Godfrey son of Walter Mynninck to Sir Gerard tSerclaes, the names of many of the goods being given in Flemish, Brussels, 6 August 1418. The others have all some point of interest. R. FLOWER.

108. A LETTER IN SLAVONIC.

AMONG the papers presented by the Rev. E. A. Dentith there is an unusual item, without parallel in the Department of Manuscripts, namely, a letter in Serbo-Croatian, written in a cursive Cyrillic hand and dating from 1528. We know from an Italian note of receipt that the letter emanates from the chancery of the Sanjak of Bosnia. That province was now entirely in the hands of the Turks as a result of their overwhelming victory at Mohács in 1526, and much of Dalmatia itself

had been wrested from the Serenissima. The writer tells us who he is in the subscription: *Pisa sluga vaš dragoman i jazačija bašin za ljubav*—‘Writes your servant, interpreter, and head clerk’ (presuming that *bašin* derives from the Turkish word meaning ‘head’ and not from *Basha* = *Pasha*). The letter is addressed to the *Provveditore* of Dalmatia, and requests his good offices with his Lady in behalf of a delinquent servant, the writer’s brother, a weaver of the name *Djura Djurašinović Opaštović*. Though of purely domestic interest, the letter gives a glimpse of the essential solidarity among the Slav common folk beneath the surface variety of alien governments.

H. J. M. MILNE.

109. A KATHARINE ADAMS BINDING.

BY bequest of the late Sir Emery Walker the Department of Manuscripts has acquired a charming example of the work of the well-known binder Miss Katharine Adams (Mrs Webb). Her art is always prized for its delicacy and fine workmanship, and in the present case we have a rather more elaborate design than is found on the few examples of her bindings already in the Museum. The material is red niger morocco, and conventionally treated flowers, in pointillé, form the main scheme of the decoration. A green silk cover, embroidered with a rose tree and the late owner’s initials, protects this little book, which measures $3\frac{3}{8} \times 2\frac{3}{8}$ inches.

The manuscript (Add. MS. 43694) thus bound is a Book of Hours of Roman use written in Italy in the second half of the fifteenth century. Its contents are the usual ones: Calendar, Hours of the Virgin, the Penitential Psalms with the Litany, the Office of the Dead, and the Hours of the Holy Cross. Certain saints, viz. Eupuria, virgin and martyr (16 May), Herasmus, bishop and martyr (2 June), and Marcianus, bishop and martyr (14 June), written in red in the calendar, seem to indicate that the original home of the book was in the neighbourhood of Gaëta near Naples. A mysterious feast of a St Ambrose, abbot, also in red, on 31 October has defied identification. Three illuminated initials of the conventional white vine type are found before the Penitential Psalms, the Office of the Dead, and the Hours of the Cross. The manuscript may be seen in the

special exhibition of English bookbinding at present in the King's Library.
F. WORMALD.

110. NEW LETTERS OF JOHN WESLEY.

A PARTICULARLY valuable addition to the Wesley material in the Department of Manuscripts is due to the kindness of Mr C. Tindall, C.I.E., who, in fulfilment of the wishes of his late father, John Tindall of Cotmaton House, Sidmouth, has presented a series of thirty-six holograph letters of John Wesley to Miss Ann Tindall of Scarborough (1747-1806). They range in date from 6 July 1774 to 23 February 1790, the last showing only too clearly, in its shaky and uncertain characters, the influence of increasing age and infirmity. They are accompanied by typewritten transcripts (not always impeccably accurate) both of the letters themselves and of poems by Ann Tindall and others, from the originals at Sidmouth, and by useful notes on biographical and other points. With them is an original poem by Ann Tindall, sent to Wesley in August 1775, on his recovery from his illness in Ireland, and referred to by him in a letter of 19 January 1776 ('I did not disapprove of the Verses you sent me at the Conference; much less blame [you] for sending them'), besides contemporary copies of two hymns by John Cennick (1718-55) and of one by Charles Wesley.

So substantial an addition to the letters of John Wesley in the Department would in any case be notable; but the value of the gift is increased by the facts that these letters are all unpublished and that they are intrinsically of considerable interest. They are written in an intimate and affectionate and at times in a playful tone which gives them a real charm; and though some are brief and concerned with business affairs, others touch on matters of a wider appeal. Miss Tindall had literary leanings and wrote both hymns and other poems, though judging from the specimens of her work here represented she can claim no exalted rank among even the lesser lights of eighteenth-century poetry. Probably this was Wesley's own feeling, though he contrived, with much tact, to give her encouragement and more than once begged her not to 'bury your talent in y^e earth'.

The first letter of the series deals mainly with Miss Tindall's verses and gives her some sound advice:

'I have read over your Verses. There is a great difference between them: Some are far better than others. GOD has intrusted you with a dangerous talent: For who can bear Applause?

'As to the construction of Verses, I w^d give you a few little Advices; 1. Beware of *false Rhymes*; such as GOD—Word; Woes—Cause; Choirs—Powers; Vain—Name, and a few others: 2. Take care always to *end* an Hymn *full*; as you commonly do: D^r Watts often end's flat. 3. Do not write *too fast*: Finish one thing as well as you can, & then go on to another. 4. You will write best, when you *feel most*: I love Pathos above all. Therefore I am most pleased with y^e 39th Hymn, "O give me the wings of a Dove"! and wth y^e 60th, 61. & 62. If you please, write me a Letter, either in that measure, or in All Eights (whether four or 6 lines in a Stanza) expressing just your present Feelings and Desires.'

In a letter dated 29 November 1776 he writes that he has asked Mr Fletcher (i.e. John Fletcher, Vicar of Madeley, *d.* 1785) to look at a poem of hers: 'We altogether agreed in our opinion, That the Sentiments are just throughout; That the Diction is generally not to be blamed, & that many of the lines are good. Yet we are clearly persuaded, it is not advisable to commit them to the press. We know y^e taste of the World pretty well.'

The letters contain several references to Calvinism and the troubles occasioned by it in the Methodist societies. 'That bane of all vital Religion. Calvinism, has much hindered the work of GOD at Scarborough', he writes on 11 August 1776. 'But I hope, our Friends are now guarded against it, & will be carefull to warn others. You sh^d particularly watch over them y^t are just setting out, that they fall not into y^t deadly snare.' His attachment to the Church of England is more than once expressed: 'I am in hopes,' he writes on 16 August 1777, 'you will see a considerable increase of the work of GOD, both in Scarborough & the other parts of the Circuit; Especially if our Brethren can be prevailed upon, Not to leave the Church. It is highly probable, if we continue therein, a little leaven will leaven the whole lump.' And on 26 November 1785 he de-

clares: 'I think the Doctor must be in a dream, or out of his Senses, to talk of the Methodists' Separating from the Church! Stay till I am in a better place. It will hardly be while I live.'

The letters have received the number Add. MSS. 43695, 43696. The Rev. John Telford, editor of *The Letters of John Wesley, A.M.* (London, 1931, 8 vols.), has kindly supplied some notes on this correspondence.

H. I. BELL.

III. CHARLES DICKENS'S LETTERS TO HIS WIFE.

MRS KATE PERUGINI, daughter of Charles Dickens, presented to the Museum in 1899 the letters which her father had written to his wife before and after marriage, attaching the condition that they should be reserved for twenty-five years, a period which she afterwards extended for the lives of herself and her brother, the late Sir Henry Fielding Dickens. The recent death of the latter released the letters and they have now been incorporated in the collections as Add. MS. 43689. The letters are 136 in number and range between 1835 and 1867. The first sixty bear dates previous to the marriage and, with trifling exceptions, have never been published. They relate to the health and love affair of the parties and to the publication of 'Pickwick'. The remainder were written at irregular intervals during Dickens's absences from his family on professional and other business. The most interesting of them have been published in *The Letters of Charles Dickens*, 1882, most of those not included being in the main of an unimportant nature. This series ends in 1856 and contains nothing directly bearing on the differences between Dickens and his wife which led to their separation in 1858. Four letters written after the separation are of a more or less formal character. A prayer for family use, in Dickens's hand, is included in the collection. A statement in Mrs Perugini's hand records that the letters were given to her by her mother to be preserved and ultimately published as evidence that Dickens 'had once loved her' and that the separation was not owing to any fault on her side.

By an arrangement with the Dickens family the administration of the copyright, both for periodical and book publication, has been vested in the Trustees.

R. FLOWER.

112. SOME ORIENTAL MANUSCRIPTS.

AMONG the manuscripts recently acquired by the Department of Oriental Printed Books and Manuscripts there are three which merit especial mention.

In his *History of Ottoman Poetry*, vol. I, pp. 428ff., Mr Gibb gives an account of a Turkish romantic poem variously entitled by bibliographers 'Ferrukh-Náme', 'Khurshid u Ferrukh-Shād', and 'Khurshid-Náme', which was composed by Shaikh Oghlu. The poem is extremely rare, and no copy had been seen by Gibb, whose information was wholly derived from second hand. By a happy chance a fine manuscript of it has been secured by the Department of Oriental Books and Manuscripts. It contains 235 folios, written in a very good hand, apparently of the fifteenth century, and measures 10 by 6½ inches. As soon as we open it we observe that the first two titles mentioned above as given to it by bibliographers are wrong: the names here authenticated are *Faraḥ-nāmah* and *Khurshid u Faraḥ-Shād*, with an alternative *Ḳiṣṣah i Khurshid-Bānū* given on the flyleaf. The theme of the poem is a romantic tale of the love and adventures of Khurshid, daughter of King Siyāvush, and Faraḥ-Shād, son of the king of the Western Land (Maghrib). The King of Cathay, enamoured of Khurshid, made war upon Siyāvush, but was slain by Faraḥ-Shād; and then Faraḥ-Shād, returning home to the Western Land, was cast into prison, from which, however, he was soon released on the death of the king, and thereupon he ascended the throne and wedded Khurshid, everything ending happily in orthodox fashion.

Two Persian manuscripts also deserve notice, as they are apparently unique, no copies being on record as far as can be ascertained. Both are treatises on Sufic mysticism. One of them is entitled *Kitāb ul-tasfiyah fi ahvāl il-mutaṣarrifat*, and its author was Amīr Ḳuṭb ul-Dīn Abu 'l-Muẓaffar Maṣṣūr ibn Ardashīr al-'Ibādī. The date of copying is A.H. 707 (A.D. 1307-8), and the number of folios 131. The other work is *Ḥadīkat ul-ḥaḳīkat*, and it was composed in A.H. 641 by a scholar who gives his name and pedigree as Abu 'l-Faḥ Muḥammad ibn Shaikh il-Islām Abi 'l-Ma'ālī il-Muṭahhar ibn Shaikh il-Islām Abi Naṣr Aḥmad ibn Abi 'l-Ḥasan ibn Aḥmad



XLIII. DRAWING BY JOHN CROME

ibn Aḥmad ibn Muḥammad ibn Jarīr ibn 'Abd Illāh ibn Laiṣ al-Balkhī al-Jāmī al-Namaḳī. The preface is in Arabic. The date of copying is A.H. 706 (A.D. 1306-7), and the book contains 113 folios. Both manuscripts measure 10 by 7 inches, and are in excellent handwriting of the period. L. D. BARNETT.

113. DRAWING BY JOHN CROME.

A BEAUTIFUL drawing of trees overhanging water was recently purchased from the Florence Fund from Sotheby's sale, 19 December 1933, lot 88. The drawing, which is in black chalk and water-colour, was in its original frame, and the blue and greens have faded to a somewhat uniform brown. The reproduction here given shows quite clearly the darker unfaded portion which was beneath the blackened border on the glass of the frame (Plate XLIII). The drawing is also reproduced as frontispiece to the Guide to the Exhibition of English Art which is open in the Prints and Drawings Gallery throughout 1934. The latter reproduction only gives the part which was exposed in the frame, and in its present mount. The fading, which is the fate of so much of the indigo used by English water-colour painters, by no means impairs the beauty of the design.

The drawing was originally given by Crome to Madame de Rouillon, who with her two sisters, the Misses Silke, established a ladies' school at the Chantry, Norwich, after their father's death in 1795. Crome taught at the school, and was their personal friend. It had remained in the family and was put into Sotheby's auction by a direct descendant of one of the Misses Silke who married a Mr John Oakley.

The drawing certainly dates between 1800 and 1807. The back-board of the old frame was inscribed outside in ink, possibly in the artist's hand, *Caistor Castle, John Crome*, and inside in white chalk *Mrs De Rouillon Chantry*. In the Norwich Society's Exhibition of 1807 were three views of Caister Castle (near Yarmouth) 'coloured on the spot' (see Collins-Baker, *John Crome*, 1921, p. 125). These had not been identified, and the present drawing is possibly one of them. The title might only imply that they were drawings done near the castle, of which only small remains were in existence.

A. M. HIND.

114. THE ELGIN MARBLES IN AN IDEALIZED SETTING.

A LARGE water-colour painting by James Stephanoff, dated 1833, representing the Elgin Marbles and other antiquities in the British Museum, has been presented by Mr George A. Simonson through the National Art-Collections Fund (Plate XLIV).

The drawing was shown in the Old Water-colour Society's exhibition of 1833 under the title of 'The Virtuoso', with a description as follows: 'the surrounding antiquities are a selection from the Elgin Marbles, the Hamilton Vase, and the Mosaic pavements in the British Museum; on the walls are the metopes, representing the battle of the Centaurs and Lapithae; underneath is the celebrated frieze; on the left of the picture is the mutilated group of the Fates; opposite to which are the remains of the statues of Ceres and Proserpine; and on the table stands the marble bust of Pericles, under whose direction the Parthenon was erected.'

The drawing is a composition, based in part on the arrangement in the temporary Elgin Room (1817-31), but not showing the collection as it ever actually appeared. For the history of the collection and its placing in the Museum reference should be made to *Ancient Marbles in the British Museum*, VII (1835), p. 35 and pls. 18 and 19, and A. H. Smith, 'Lord Elgin and his Collection', *Journal of Hellenic Studies*, 1916, p. 350.

The artist may have intended to represent Lord Elgin in his 'Virtuoso'. This is at least more probable than identification with Edward Hawkins, Keeper of Antiquities in 1833, while Sir Henry Ellis, the Principal Librarian, in no way resembles the figure.

A. M. HIND.

115. ENGRAVING AFTER ANDREA MANTEGNA.

AN undescribed early state of one of the contemporary versions of Mantegna's *Risen Christ between St Andrew and St Longinus* has been presented by Messrs P. and D. Colnaghi & Co. The Museum already possesses a later state, with added shading, and lacking the quality of the impression now acquired. The engraving has been attributed to Giovanni Antonio da Brescia (Bartsch, XIII,



XLIV. THE ELGIN MARBLES IN AN IDEALIZED SETTING

318, 3, and Hind, *Catalogue of Early Italian Engravings in the British Museum*, p. 343, 7*).
A. M. HIND.

116. CONTEMPORARY PRINTS AND DRAWINGS.

SIXTEEN etchings by Eugène B  jot have been presented by the Biblioth  que Nationale, Paris. They form a most acceptable supplement to the series by B  jot already in the Department of Prints and Drawings.

A series of forty-one prints by English and foreign artists, selected by Mr Campbell Dodgson, has been presented by the Committee of the Contemporary Art Society. Other gifts include a splendid series of twelve drawings and water-colours by Sir George Clausen, R.A., twenty-one etchings and one mezzotint, largely animal subjects, by Herbert Dicksee, R.A., water-colours by Sir D. Y. Cameron, R.A., and Willy Eisenschitz, presented in each case by the artist, and two water-colour drawings by Charles Ginner, presented anonymously. Among Clausen's drawings are portraits of Sir Emery Walker, Henry Festing Jones, and Dr Thomas Ashby.
A. M. HIND.

117. THREE ANTIQUITIES FROM SYRIA.

THE two seals illustrated on Plate XLV, 10 and 11, are said to have been found at Carchemish. The larger is a bead of soft blackish brown stone, a little more than one inch long and slightly less than one inch across, of more or less lentoid shape and pierced lengthwise. The subject represents an oryx giving milk to her young and turning her head back to touch its hind-quarters. Above are three drilled circles. The young animal is no more than a series of drilled holes joined together; the mother's legs are similar but her body and head are most carefully carved. The lentoid shape and the subject both suggest the strong influence of Mycenaean art, or the similar group of a goat and kid on a plaque of glazed composition from Knossos. This example is probably a Syrian imitation of a Mycenaean type, made about 1400-1200 B.C., and the motif survives to reappear in the groups of cow and calf among the ivories of Arslan Tash and Nimrud.

The central figure on the scaraboid is probably intended for a lizard.

The two opposed bird-headed winged monsters are balanced by two bulls kneeling with heads turned back. A reasonable date for this object is about the ninth century B.C.

A bronze seated figure, which is also certainly from North Syria, once had arms fitted separately and eyes inlaid in the Sumerian manner, and was covered with gold or silver foil pinned down along lead-filled grooves which remain at the back. The fringed straps across the chest seem to be a misunderstanding of the cloak with a thick border in which one of the Syrian deities is commonly wrapped. This figure was fastened to its throne by a hook under the lap and prongs projecting from the feet. If the forelegs were perpendicular, the trunk sloped backwards at an angle of about 75 degrees. Height $4\frac{1}{2}$ inches.

R. D. BARNETT.

118. MYCENAEAN AND GREEK GEMS.

THE most important pieces in a series of Mycenaean and Archaic Greek intaglios, recently acquired through the J. R. Vallentin Fund, are illustrated from impressions in Plate XLV. A rock-crystal lentoid (1) has a bull with head turned back in front of a branch or tree which stands apparently on an altar; underneath the bull is a shield. In subject and material this resembles the L.M.I gem from a Mycenaean tomb at Ialysos (*B.M. Gems*, 71), but its style is not so free. Two cornelian lentoids (2 and 3) have animal subjects which occur elsewhere: a calf falling and kicking at an arrow-wound, and two galloping calves. Another (4) has a dog wearing a collar. An agate lentoid (5) bears a curious design of a deer standing with a bird above and in front and a cuttlefish underneath. These are all L.M. III in date, about 1300 B.C. The Greek stones are green steatite. An amygdaloid (6) of very early style, about 700 B.C., has two goats beside a tree. A thick disk (7) has devices on both faces and a ribbed edge, like an ivory seal. On one side is a sphinx, on the other a radiating figure composed of two horse protomes, two griffin heads, and two serpents. This and a heavy pyramidal seal with a lion on its base (8) are to be dated about 600 B.C., and a scaraboid with an eagle (9) about 500.

E. J. FORSDYKE.



XLV. 1-9, MYCENAEAN AND GREEK GEMS (1 : 1)
 10, 11, SYRIAN SEALS (1 : 1). 12, ROMAN CAMEO (2 : 1)
 13-16, GREEK GEOMETRIC BRONZES (4 : 5)

119. EARLY GREEK BRONZES.

FOUR particularly fine bronze figures of the class that is generally called Geometric have been acquired through the J. R. Vallentin Fund for the Department of Greek and Roman Antiquities (Plate XLV, 13-16). The largest of these is a purely decorative piece, a fantastic horned bird supported on a knobbed pole from a rectangular cusped base. There is a suggestion of a horse about this creature's head, but it can hardly be an anticipation of the archaic cock-horse. A slanting hole pierced from the breast to the middle of the back is so accurately adjusted that the figure hangs vertically from a string. The underside of the base is moulded with reduplicated outlines, apparently for use as a seal, as is common with such figures. The bases of the long-legged bird and the lamb are also made for sealing, the one rectangular with a simple key pattern, the other trefoil with four pellets in each of three rings. The short-legged crested bird seems to be meant for a farmyard cock. Its comb and tail are decorated with small rings containing central points. This is also evenly balanced from the ring on its back. The formal design of the large seal is in the Geometric tradition, but the freedom of the other representations is nearer to the Protocorinthian style. They should probably be dated about 700 B.C. E. J. FORSDYKE.

120. A CAMEO PORTRAIT OF A ROMAN GENERAL.

THE Department of Greek and Roman Antiquities has acquired through the J. R. Vallentin Fund a steatite cameo bearing the bust-portrait of a bearded man in the dress of a Roman general (Plate XLV, 12). Over his cuirass he wears a military cloak fastened with a plain circular brooch on his right shoulder and falling in zig-zag folds over his left; his pleated tunic is visible at the neck. He has thick curly hair, beard, and moustache; his nose is broad and flat; and his eyes are large and almond-shaped. The head is turned slightly to the left. The stone is 24 mm. ($\frac{15}{16}$ inch) high, and its greatest thickness is 11 mm. ($\frac{7}{16}$ inch); it is dark greyish brown in colour. The oval background is broken away for some distance along the right edge, but the bust and head are perfectly preserved.

The cameo is believed to come from Greece. The features and dress suggest, in their general type, a portrait of the late second or early third century A.D.; the uniform is of the classical, not the post-Constantinian, kind, and the manner of wearing the hair and beard is that in fashion under the Antonines. But the style differs from that of cameos made about A.D. 200. The workmanship is careful, even minute; and the flattening and simplification of the planes are evidently deliberate. This does not seem to be explained by the exigencies of the medium; it would rather suggest the formal sense of a later period. During the fourth century there was a revival of interest in the types and fashions, and to some extent the style, of earlier Roman imperial art; and this cameo may perhaps be a product of this archaizing phase of late antique taste. R. P. HINKS.

121. EXAMPLES OF MESOLITHIC ART.

RECENT discoveries have stimulated interest in the middle Stone Age, between the Palaeolithic and the use of polished stone; and an example of primitive art from Romsey belonging to the period in question has been deposited on loan by the Rev. S. T. Percival. It is the tine of a red deer engraved with rows of chevrons, evidently something more than a mining pick (Plate XLVI). About two years ago an excavation was made for a septic tank near the point where the Salisbury road leaves Romsey, and about $\frac{1}{4}$ mile from the main channel of the Test. The surface is here about 70 feet above sea-level, and near the river about 42 feet. The tine lay isolated in a greenish muddy sand mixed with gravel 20 feet from the surface (8 feet above the river bank and 50 feet above the sea). It is natural to turn to Denmark for parallels, as the harpoon of Maglemose type found 25 miles off the Norfolk coast in moorlog suggests a land bridge across the North Sea at that date; and several engraved bones of the period are published, mostly with patterns in dotted lines. Detached tines are also frequent, but one fragment from Svaerdborg is engraved with groups of chevrons much like the Romsey specimen, and is declared unique in Denmark (*Mém. Soc. Antiq. du Nord*, 1926-7, p. 113, Fig. 61). The site is one of the best known in the Ancylus (Boreal) period, and contemporary



XLVI. ENGRAVED DEER-ANTLER FROM ROMSEY AND OX-
BONE IMPLEMENT FROM THE THAMES (5 : 6)

decoration is well illustrated in Sophus Müller's *Oldtidens Kunst i Danmark: Stenalderen*.

Opportunity is taken to put on record an engraved bone adze-head which was acquired in 1927 (Plate XLVI). It came from the Thames, and like several from a lake-dwelling in Holderness (*Archaeologia*, lxii, 599) is the distal end of the radius of an ox, the bone being cut transversely to give a cutting edge (as *Journ. R. Anth. Inst.*, lxi, 327, Plate XXXIX, Fig. 3), or socketed for a stone implement. But the present example was evidently not for any ordinary purpose; and the unusual decoration is clearly akin to that of the Romsey tine.

REGINALD A. SMITH.

122. ENGLISH GLASS.

A NOTABLE gap in the Museum collections has been filled by the generosity of Mr Rennie Manderson, who has presented eighty-three specimens of glass, mainly English work of the eighteenth century. The Museum contains a number of pieces of English glass of capital importance, but the ordinary domestic glass of the period has hitherto been scantily represented, although a bequest of twenty-one examples from Dr H. R. Hall, Keeper of the Department of Egyptian and Assyrian Antiquities, who died in 1930, did something to make up the deficiency.

Mr Manderson's gift includes a comprehensive collection of small and medium-sized drinking-glasses, beginning with the baluster period and extending to the close of the eighteenth century, the ordinary tavern glasses and finer wine and cordial glasses being equally well represented. Three of these pieces deserve a special note. The first is an early baluster of the late seventeenth century, with an irregular tear and a narrow fold on the foot, showing the Venetian influence common to all early specimens. The second, a rare fine incised twist of about 1750, has an unusual trumpet bowl with a collar beneath it. The third is a cordial glass which exhibits the exceptional feature of a tinted opaque twist and which can be dated at about 1780. Among other vessels connected with wine and spirits may be mentioned a glass of about 1765, made in the form of a boot with a canting allusion to the unpopular prime minister, Lord

Bute, as well as an unusually fine toddy-ladle and a comport for holding punch-glasses.

There are also some unusual pieces which do not come under the category of drinking-glasses and which include sweetmeat-dishes, patch-stands, a mortar for grinding face-powder, and a knob for calendering linen. A rare example is an early candlestick with two tears in the knop and true baluster of the stem, which latter surmounts a fine domed and folded foot. The collection further contains one example each of the Bristol opaque and Nailsea marbled types, and there are a few pieces of continental origin which are not without their interest.

WILLIAM KING.

123. A PERSIAN POTTERY JUG.

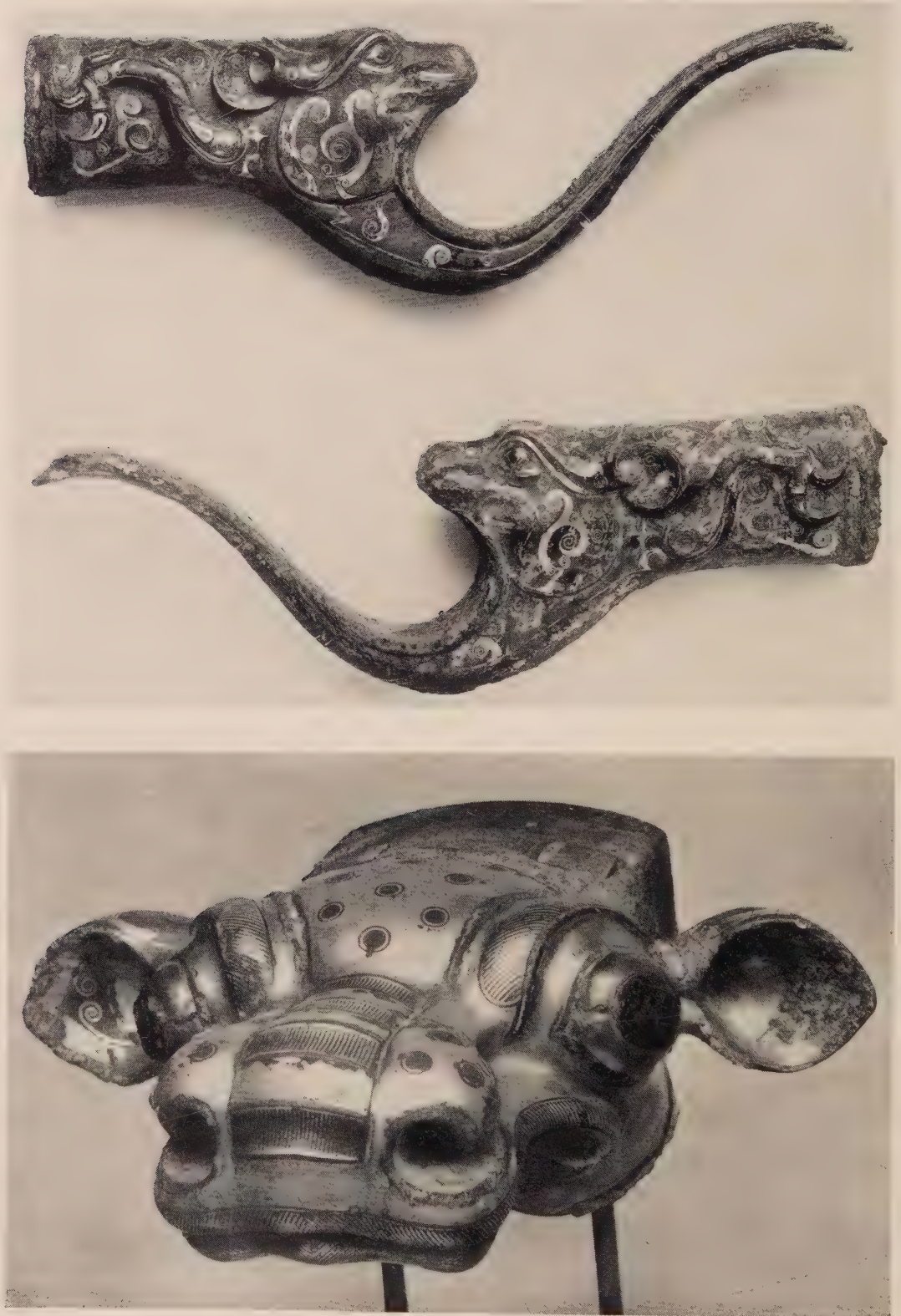
A PERSIAN jug acquired through the Vallentin Fund is the only addition to the Near Eastern Ceramic Collections for January. It is almost devoid of ornament but distinguished by its graceful form and delightful material. It has suffered the usual fate of buried Persian pottery and is now a mosaic of repairs; but the beauty of the lettuce-white glaze set off by discreet touches of blue on the edges is still apparent and has indeed acquired a further attraction in the silvery iridescence which burial has added to parts of the surface.

The form is simplicity itself, a globular body and cylindrical neck, but it is redeemed from commonplace by a slight contraction below the lip. This deft touch of the potter's hand is a stroke of genius. The ware is similar to that of a *lakabi* box described in the last number of the *Quarterly* and it was probably made at Rayy (Rhages) in the twelfth century.

R. L. HOBSON.

124. INLAID BRONZES OF THE HAN DYNASTY.

ONE of the most important archaeological finds made in China in recent years was at Chin-ts'un, near old Loyang, in Honan. Here a group of graves, excavated, unfortunately, in the usual unscientific manner, have yielded a remarkable series of objects in bronze, jade, pottery, and lacquer, which evidently formed the furniture of princely interments. Some idea of their variety and quality



XLVII. INLAID BRONZE FINIALS FROM CHIN-TS'UN

has been given by Bishop White in two articles in the *Illustrated London News* (28 Oct. and 4 Nov. 1933) and sinologues were astonished to learn that the whole series was assigned to a period in the Chou dynasty variously calculated as in the sixth or fourth century B.C. The evidence for this attribution is a historical reference in an inscription on a bronze bell which formed part of the find; and the conclusion was astonishing because most of the objects were of types which have hitherto, with very good reasons, been regarded as of the Han dynasty (206 B.C.—A.D. 220). There seems to be no doubt about the Chou date of the bell; but that it necessarily carries with it all the other things found in this group of tombs is not so apparent; and until we are given convincing proof that all the objects in all graves must have been of the same date, or alternatively that the bell could not have been an 'antique' at the time of burial, it will be premature to revise our well-established ideas of the nature of Han art.

We shall therefore continue for the present to describe as Han the three remarkable examples of inlaid bronze work which are illustrated in Pl. XLVII. They are a part of the Chin-ts'un treasures and in themselves are evidence that we have here to do with a princely interment. The splendour of the equipment indicated by these three items of chariot furniture could hardly have become any but a royal personage.

One is apparently the finial of a central chariot pole. It takes the form of a water-buffalo's head, powerfully modelled in naturalistic style and heavily gilt where it is not inlaid with gold and silver. The eyes are made of a black lacquer-like composition. The pole-socket at the back is rectangular. The two other pieces appear to be ends of two side shafts and they are fitted with rests for a cross-bar. The design of these two pieces is superb. It is highly conventional, the hinder and upper part representing a dragon's head with gaping jaws of which the lower tapers off into the cross-bar support. The curious bird-head terminal is quite in keeping with the idioms of Chinese bronze composition at this time. It is frequently seen on the small bronze ornaments found in Northern China, especially those which have a flavour of Siberian art. The series of thread holes

along the lower jaw were probably used to attach a strip of leather on which the cross-bar would ride.

The three pieces match in their decoration. On top of the buffalo head is gold plating broken by circles in which are silver rings and by bands of inlaid silver striping. On the ears and under the muzzle are inlaid spiral scrolls in gold and silver similar to those seen on fig. 2. The patina in places has taken on a deep brownish red colour. The length of this object from back to front is 6.5 inches.

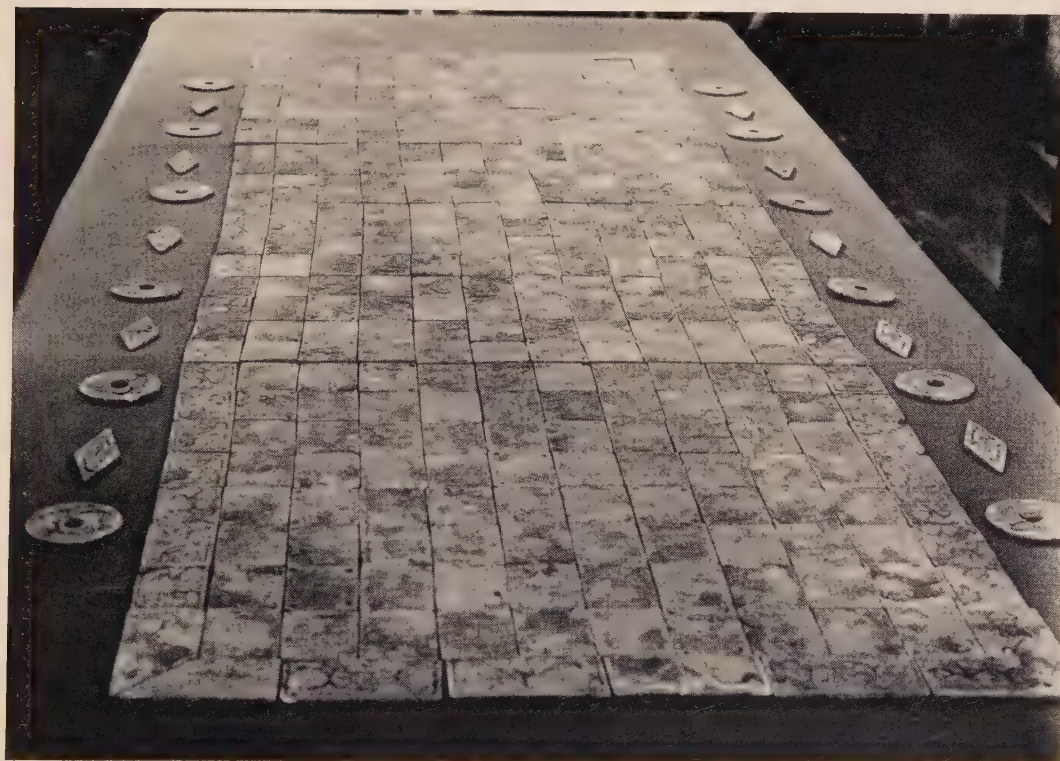
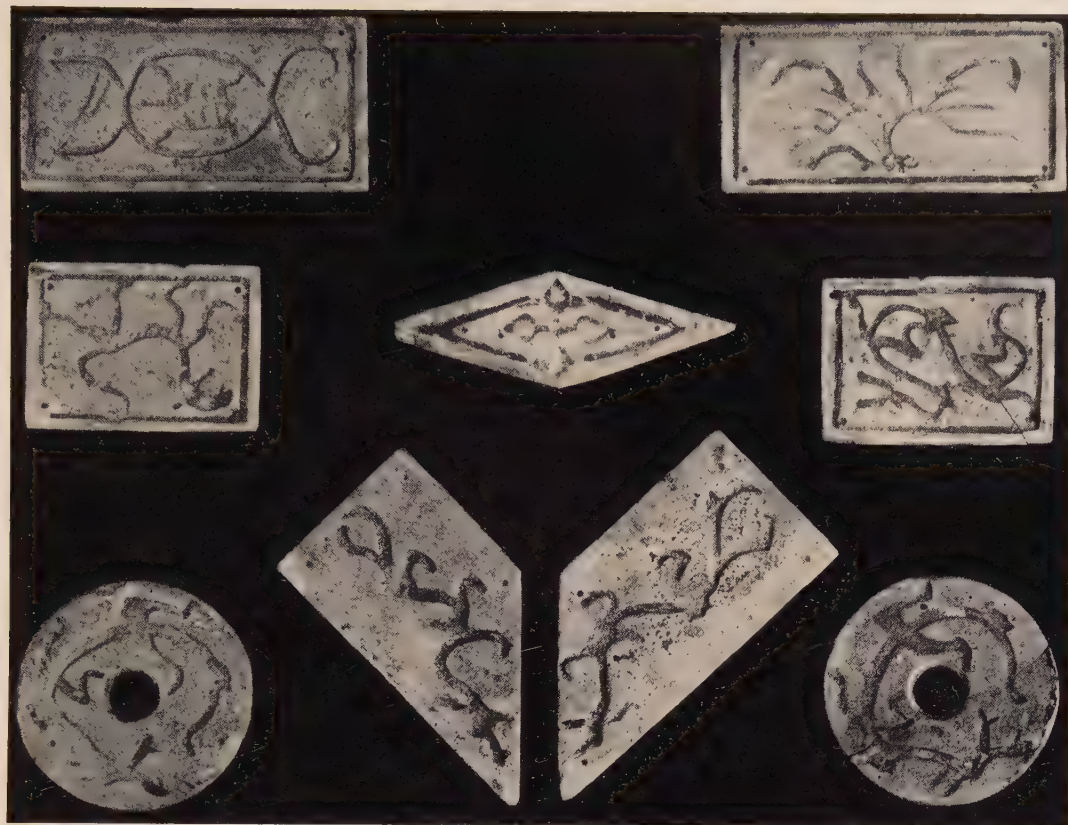
The detail of the two shaft-ends is sufficiently clearly seen in the reproduction, and the ornament consists chiefly of inlaid spiral scrolls in gold and silver. The length of this pair of finials is 10.75 inches.

The artistic merit of these objects is self-evident; and representing as they must do the best craftsmanship of the period, they are of inestimable value to the student of early Chinese art. They were acquired by purchase through the Vallentin Fund with very generous help from the National Art-Collections Fund. R. L. HOBSON.

125. A GLASS PALL FROM CHIN-TS'UN.

ANOTHER extremely rare and interesting object acquired through the Vallentin Fund is a set of 370 glass tesserae found in the same princely tombs at Chin-ts'un which produced the inlaid bronze finials. They are shown in Plate XLVIII laid out as they are believed to have been arranged in the tomb, and it is thought that they were applied to the coffin cover which was of some textile material. Each of the pieces which make up the main body of the pall is pierced at the four corners so that it could be attached with thread or wire.

The tesserae are of semi-opaque, pale honey-coloured glass, the surface of which has in most cases disintegrated in the earth into a powdery white. The interior tesserae are quite plain and the border pieces are deeply incised with designs of dragon, tiger, red bird, and tortoise and snake, the emblems of the Four Quarters of the Universe. Alongside the main body is arranged a fringe of disks alternating with lozenges, also incised, the former with dragons and the latter with quatrefoils. The incised ornament has been inlaid with gold, but only traces of this now remain; and it is possible that leaf gilding was also applied to other parts of the tesserae. Plate XLVIII shows



XLVIII. GLASS TESSERAE FROM CHIN-TS'UN

examples of the decorated tesserae. The whole as laid out measures 67 inches in length.

While there is no reason to doubt that this important object comes from the tombs at Chin-ts'un, near Loyang, the scheme by which it is said to have been arranged and the use to which it is said to have been put, though likely enough in themselves, can only be accepted with the necessary reservations which apply to most excavated material in China. So long as these excavations are carried out in secret and the descriptions of them rest on hearsay, all statements regarding them must be subject to revision.

It is in any case certain that the glass of the pall is not complete. One of the plain pieces, for instance, is missing and has been replaced by an engraved tessera which should belong to the border. No doubt there was originally more of it, perhaps another row or two, which have been broken or lost.

But, complete or not, it is a truly remarkable object, the like of which has been found nowhere else in China. If our dating of the inlaid bronzes is correct, it belongs to the Han dynasty, as indeed one would expect from the style of the decorated pieces. As glass it is of much interest, for no one could reasonably suggest such objects as these were made anywhere but in China.

In the absence of any written evidence of glass-making in China before the fifth century A.D., it was for a long time assumed that all glass of earlier date in China was imported. But proofs of a native glass manufacture at least as early as the Han dynasty have been accumulating, and when the history of Chinese glass, which is long overdue, is written, this glass pall from Chin-ts'un will be one of the important witnesses.

R. L. HOBSON.

126. AN EARLY MUGHAL ILLUMINATED PAGE.

A YEAR or two ago a discovery, at once exciting and sad, was announced by Mr Mahfuzul Haq. There had come to light in India a portion of a manuscript of the *Ta'rikh-i Alfī*, which seemed from its magnificence to have been the Imperial copy made for the library of the Emperor Akbar. But it was no more than a fragment of the work. An opportunity has since occurred for the Museum to

acquire a fine leaf from it with a miniature on each side. Owing to a substantial contribution from the National Art-Collections Fund it was possible to take advantage of the opportunity.

The *Ta'rikh-i Alfī* owes its origin to Akbar who, in the year 990 of the Hijra, ordered the preparation of a history of the world down to 1000 to commemorate the arrival of the millennium. It was carried down to 997 by the year 1001 which corresponds to A.D. 1592-3. Several unillustrated manuscripts, one continued to the year 974, are in the Department of Oriental Manuscripts. The text of the portion recovered is of little importance, for it deals with the history of the 'Abbāsīd house during the ninth century, at which point it is merely a compilation from earlier surviving sources. The illustrations, however, are as fine as any that survive from the period of Akbar. The great page, now without any margins, measures $16\frac{1}{2} \times 10$ inches and is only equalled by the famous Jaipur *Razmnāma* and the *Timurnāma* at Bankipur. The enormous *Ḥamzanāma* painted on cotton alone exceeds it in size. The names of the painters were originally recorded below the miniatures, but, as so often, most of them have been cut away in binding. Five alone survive: Sūr Dās and his son Shankar of Gujarat, Sarwan, Tiriyyā, and Brihaspat. These names, except the last, occur in other famous manuscripts of the period, especially the *Dārābnāma* and the *Bāburnāma* in the Museum collection.

These manuscripts are generally supposed to have been finished about 1575-80. The new page from the *Ta'rikh-i Alfī* may be placed with confidence about ten years later, both on the grounds of style and of historical evidence of the composition of the work. It thus marks the complete maturity of the first Mughal style.

The scene represented on the recto of the Museum leaf (Pl. XLIX) is the destruction of the tomb of Ḥusain at Kerbala by the orthodox Caliph Mutawakkil (A.D. 847-61). By his order the building was not only razed but the site ploughed up. The artist has made skilful use of the division of the page between text and illustration. The main lines of the composition seem all to diverge from a point outside it on the left, thereby giving an impression of directed action to the whole. The treatment of the man on the harrow shows a familiarity



with European art much commoner under Jahāngīr than under Akbar. Basāwan, alone of the painters of the period, seems to have acquired so much knowledge and mastery of the European style from the engravings introduced by the Jesuits; and so, though there is no ascription on the page, it is possible to hazard an attribution to his hand.

On the reverse, three separate scenes are represented; at the top, the murder of Yūsuf, wālī of Armenia, by insurgents; in the middle, the execution of the insurgents by Boghā, general of Mutawakkil; and at the bottom, the mosques of Egypt burned and the inhabitants drowned by Frankish invaders.

B. GRAY.

127. THE 'CHARLES BEVING' COLLECTION OF TEXTILES.

A LARGE and important collection of (1) West African textiles and (2) Javanese 'batiks' has been presented to the Sub-Department of Ethnography by Mr C. A. Beving, on behalf of Messrs Beving & Co., Ltd, of Manchester.

(1) These specimens of native-woven and native-dyed cloth, more than 200 in number, were collected in various parts of West Africa, more particularly in Nigeria, the Gold Coast, Dahomey, Mendi-land, Gambia, and Senegal, during the latter part of the nineteenth century, in order to provide samples for imitation by the Manchester export trade.

A series such as this could probably no longer be obtained, since West African native industries have been seriously affected by European influence. Of particular interest are the variety of designs, often very effective, produced by the so-called 'tie-dyeing' process. The effects are achieved by protecting parts of the cloth from the dye, generally indigo, (*a*) by embroidering, and picking out the embroidery after dyeing, (*b*) by 'stitch-tying', (*c*) by 'rope-tying', or crimping, (*d*) by tying up in small bunches before dyeing. Each of these processes is illustrated in detail by samples of cloth in all the different stages of manufacture—a most instructive technological series. In addition there are cloths dyed by a kind of 'batik' process, with the use of a wax or rice-paste 'resist'.

A number of finely embroidered tobes and caps, wooden fans and carved gourds are also included in this West African series.

(2) There are about 100 Javanese 'sarongs' and 'slendangs' in 'batik' work, whereby the designs are reserved by painting with a wax resist before dyeing, and subsequently boiling the wax out. Some of these show the influence of Western ideas; in one specimen the all-over design is composed of representations of umbrellas, bicycles, and gramophones—an interesting example of culture-contact!

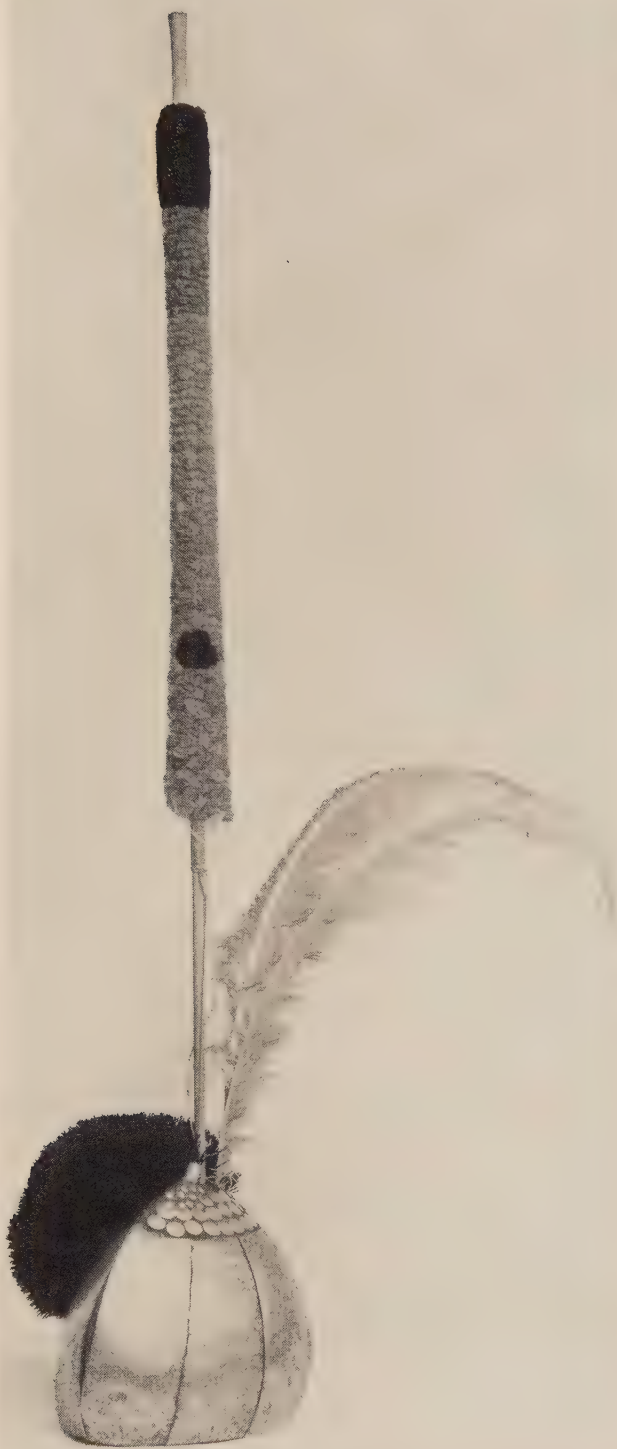
The donor has requested that this collection be known as the 'Charles Beving Collection' in memory of his father, who formed it originally. Part of this collection was exhibited temporarily in the Manchester City Art Galleries last year, where it aroused considerable interest.

H. J. BRAUNHOLTZ.

128. AN ETHNOGRAPHICAL SERIES FROM THE SUDAN.

A LARGE and valuable Ethnographical Series, comprising about 250 pieces, collected from various tribes of the Anglo-Egyptian Sudan, has been presented to the Ethnographical Sub-Department by Major and Mrs P. H. G. Powell-Cotton. These specimens were obtained during the donors' expedition in 1933, and are all carefully documented. The chief tribes represented are the Dinka, Latuka, Jur, Lango, Bari, and Azande, and the objects range from spears and shields to personal ornaments and objects of domestic use. It is impossible to do justice to such a collection in a short note, and it is perhaps invidious to single out particular pieces from a collection, the importance of which consists chiefly in its range and comprehensive character.

A few pieces are illustrated in Pl. L. The vase with human head from the Azande is an excellent piece of realistic modelling in which racial character is clearly expressed (Fig. 2). The helmet, from the Latuka tribe, is worn by men in funeral dances. It is covered with brass plates and ornamented with red and black clipped feather plumes, and white ostrich feathers (Fig. 1). Some of the portable wooden stools contain hollowed-out receptacles for tobacco and other small articles. Perhaps the most ingenious combination of uses is seen in the ambatch wood shield from the Dinka, covered



I



2



3

L. 1, HELMET WORN IN FUNERAL DANCES, LATUKA TRIBE (Ht. 3 ft. 10½ in.). 2, POTTERY VASE, AZANDE TRIBE (Ht. 12½ in.). 3, POTTERY LION, SHILLUK TRIBE (L. 7 in.)



1 (Height 5 ft.)

2 (Height 6 ft. 4 in.)

3 (Height 5 ft. 5 in.)

LI. CARVED AND PAINTED WOOD SHIELDS FROM DUTCH
NEW GUINEA

with skin and provided with four little wooden feet. This, though primarily a parrying shield, can also be used as a stool or pillow by being placed on its feet, or as a float when swimming; moreover it contains 'pockets' for tobacco, tinder, &c.—a very useful provision for a people that goes practically naked.

Two sets of potter's tools, from the Latuka and Lango tribes, are included in this collection, which is also accompanied by photographs showing the actual use of some of the specimens.

H. J. BRAUNHOLTZ.

129. CARVED SHIELDS AND SPEARS FROM DUTCH NEW GUINEA.

THE Ethnographical Collections have been enriched by a gift from Lord Moyne, D.S.O., of a very interesting group of objects from an almost unknown region of South-Eastern Dutch New Guinea, inhabited by warlike and truculent members of the Papuan race, who are still living in the Stone Age.

These objects were collected by the donor in 1929 from two villages about 60 miles up the Eilanden River, and its tributary the Kampong (approx. 139° E. long., 5° 30' S. lat.). They comprise elaborately carved shields, spears, and canoe prows, bows and arrows, cassowary bone daggers, fishing nets and other objects.

A selection of the shields and spears is shown in Plates LI and LII. In spite of their size the shields (Plate LI) are very thin and light, the handles being cut from the solid.¹ They may possibly have had a ceremonial purpose, like some of the painted boards in other parts of New Guinea; but the fact that several of them have been penetrated, apparently, by spear-thrusts, seems to indicate a practical function.² The designs, carved all over the frontal surface, are outlined by pairs

¹ Only three out of the series of ten shields are illustrated here.

² The view of the Dutch authorities on similar shields from the neighbouring Lorentz River is that they were only used in dances, or as objects of exchange. Similar shields have been seen used in fighting dances on the Mimika River. The carved spears are also presumed to have been used in dances or other ceremonies. In that case the carved expansion may have been intended to prevent the spear from penetrating the shield far enough to inflict a wound. Since the length from spear-point to expansion is about 1½ feet, the point could have been prevented from touching the body by holding the shield out at arm's length.

of narrow and more or less parallel ridges, enclosing broad grooves or channels, which are invariably painted red, the remainder of the sunk background being whitened with lime, and certain details added in black. A bold and distinctive effect, suggestive of cloisonné work, is produced by this 'ridge-and-groove' style. All the principal designs appear to be derived from the human form, and, when arranged in a series, illustrate in an admirable way the principle of degeneration from zoomorphic to geometric forms. The facial features are gradually lost until only a mouth or nose remains (Fig. 3) and these may in turn be reiterated, so that in one case there are three mouths, and in others the nose has a perforated septum repeated a number of times, with the characteristic grass nose-ornament in each perforation (Figs. 2 and 3). Only one of the shields (Fig. 1) shows the human body in a clearly recognizable form, the limbs terminating in obvious fingers and toes, although they are stylized into a symmetrical pattern. This shield supplies the clue to the more highly geometrized forms (Figs. 2 and 3), whose origin would hardly be demonstrable without it. Some of the shields have subsidiary 'arabesques' traversing the background as seen in Fig. 2; these have almost the appearance of a kind of cursive script, though they are more probably to be explained as zoomorphic derivatives.

The spears (Plate LII) are cut from a single piece of hard wood, tipped with a cassowary's claw (one of them being also decorated with feathers and seeds at the butt end) and expanding, about a quarter of their length from the point, into a kind of paddle-blade carved in open-work. Similar types of spears and shields are found in Flamingo (East) Bay, at the mouth of the Lorentz River about 50 miles to the north-west,¹ and there are evident affinities between the decorative art of this region and the better-known Utaikwa and Mimika Rivers, extending at least 150 miles in a westerly direction.²

¹ See H. A. Lorentz: *Nova Guinea*, vol. VII, Ethnographie, Liv. I (Leiden, 1913), pp. 126, 134 ff., Pl. XX, XXIII; and R. P. Meyjes, E. J. de Rochemont, J. W. R. Koch, &c.: *De Zuidwest Nieuw-Guinea Expeditie 1904-5* (Leiden, 1908), Pls. IV and X.

² See A. C. Haddon and J. W. Layard: *Report on the Ethnographical Collections from the Utaikwa River*, in *Reports on the British Ornithologists' Union Expedition and the Wollaston Expedition in Dutch New Guinea, 1910-13* (London, 1916), and A. F. R. Wollaston: *Pygmies and Papuans* (London, 1912).



LII. CARVED WOOD 'PADDLE-SPEARS' FROM DUTCH NEW GUINEA



LIII A. MEDAL OF FRANCESCO DE' GIRARDENGHI



LIII B. GREEK COINS

Unfortunately the natives' own account of the significance of their designs is not yet forthcoming.

H. J. BRAUNHOLTZ.

130. TWO RARE GREEK COINS.

THE Department of Coins and Medals has recently acquired two fine Greek coins, purchased from the Vallentin Fund. The first is a bronze *litra* of Sicily (weight 33·83 grammes) struck about 340 B.C., when the native Sicel cities banded themselves together under Timoleon to repel the Carthaginian invader. The types are appropriate to the occasion: Zeus Eleutherios on the obverse to stand for freedom, and on the reverse a pattern of torch and ears of corn for Demeter of Enna, the representative goddess of the island, with the legend 'Alliance (coinage)'. This identical piece was in the Alessi Collection in 1828, as an engraving shows. The reverse has been twice struck so that the type is repeated at an acute angle to itself. This repetition of the legend is perhaps the cause of a variant reading which has gained currency, Συμμαχικον Αλαισινων 'Alliance coinage of Alaesa', but for which the only other specimen that can be traced offers no support. If the mint was not Alaesa it may well have been Enna (Pl. LIII, 2).

The other coin is a silver stater of Abdera (weight 10·99 grammes) of the first decade of the fourth century B.C. Only one other specimen of this beautiful coin is known. One side shows a griffin, the badge of Abdera, the other a cult statue of Artemis, holding bow and branch, with a stag behind her, and the magistrate's name Poly-crates (Pl. LIII, 1).

E. S. G. ROBINSON.

131. GREEK AND ROMAN COINS.

AN important gift of a series of two electrum, 39 silver, and 42 bronze Greek and Roman coins has been received from Mr E. S. G. Robinson, F.S.A. Among these may be mentioned: a third stater (Pl. LIII, 3) in electrum of the seventh century B.C. (weight 4·71 grammes) with a bee on the obverse and plain punch-marks on the reverse; although the bee is in profile the coin is probably of Ephesus; a fourth-century silver stater of Ephesus (Pl. LIII, 4),

obverse a bee seen from above, reverse the forepart of a stag and a palm-tree, with the magistrate's name Phocylus; a didrachm of Calymna (weight 5.56 grammes) with the usual types, helmeted heroic head and lyre, but with the unique addition of a magistrate's name Cleuphanes (Pl. LIII, 5). The other Greek coins are an electrum stater of Carthage, silver pieces of Cos, and a series of Imperial bronze from Asia Minor. Among the Roman coins, in addition to three fine didrachms of the Romano-Campanian series, special mention should be made of a sextans or two-ounce piece of the Italian cast bronze series (*aes grave*) (weight 25.45 grammes) (Pl. LIII, 7) the types of which reproduce those of the well-known Carthaginian silver coin of Hasdrubal or Hannibal, struck in Spain just before the Second Punic War, which is also illustrated for comparison (Pl. LIII, 6). The types, head of Melkarth with club on shoulder and African elephant with driver, are reproduced reversed. Possibly the mould was made by direct cutting, without allowance being made for the fact that casting would reverse them. This crude document is of considerable historical importance as showing that the reduction to its weight standard had not at the time of the Second Punic War reached a point hitherto thought to have been reached half a century earlier.

J. ALLAN.

132. A RARE ITALIAN MEDAL.

THE Department of Coins and Medals has acquired through the Vallentin Fund an important Italian medal (Plate LIII). This is a portrait of Francesco de' Girardenghi, a printer of Pavia and Venice of the end of the fifteenth century. The obverse bears his portrait and is dated 1504; the reverse type is an allegory of the attainment of fame with a motto from Ovid. The medal, which is Milanese work, is not only a singularly attractive piece in itself but is also of considerable historical interest to the bibliographer. It has hitherto only been known from a specimen in Milan in very poor condition (*Corp. Ital. Med.* no. 700). The specimen now acquired by the Museum is in an unusually beautiful state of preservation.

J. ALLAN.

133. OTHER GIFTS.

AMONG other gifts received during the last quarter may be mentioned:

The Reconstruction of Tokyo. Tokyo Municipal Office, 1933. *Presented by the Mayor of Tokyo.*

Records of the Skinners of London. Edward I to James I. Compiled and edited by John James Lambert. 1933. *Presented by the Master and Wardens of the Skinners' Company.*

Mödruvallabók (Codex Mödruvallensis). MS. No. 132 fol. in the Arnamagnæan Collection in the University Library of Copenhagen. With an introduction by Einar Ól. Sveinsson. Levin and Munksgaard: Copenhagen, MCMXXXIII. *Presented by Mr Ejnar Munksgaard.*

Ode on the Pleasure arising from Vicissitude. Left unfinished by Mr Gray, and since completed. With an introduction by Leonard Whibley. Printed for William Andrews Clark, Jr, by John Henry Nash: San Francisco, 1933. *Presented by Mr William Andrews Clark, Jr.*

The Visionary Gentleman Don Quijote de la Mancha. By Miguel de Cervantes Saavedra. Translated into English by Robinson Smith. 2 vols. New York, 1932. *Presented by the Hispanic Society of America.*

Private Papers of James Boswell from Malahide Castle. In the Collection of Lt.-Colonel Ralph Heyward Isham. Prepared for the Press by Geoffrey Scott and Frederick A. Pottle. Vols. 17, 18. Privately printed, 1933, 34. *Presented by Lt.-Col. Ralph Heyward Isham.*

A Collection of Orders of Service, Programmes of Festivals, &c. Printed for private use at Gregynog. *Presented by the Misses G. E. and M. S. Davies.*

The Folger Shakespeare Library, Washington. Published for the Trustees of Amherst College, 1933. *Presented by the Trustees of Amherst College.*

Códices indígenas de algunos pueblos del Marquesado del Valle de Oaxaca, publicados par el Archivo General de la Nación. México, 1933. *Presented by Sr D. Rafael López.*

Fra Luca de Pacioli of Borgo S. Sepolcro. By Stanley Morison.

The Grolier Club: New York; printed by Bruce Rogers at the University Press, Cambridge, England, 1933. *Presented by the Grolier Club.*

My Adventures with General William Booth, Founder of the Salvation Army. By Henry Edmonds, his first A.D.C. 3 vols. For private circulation only. *Presented by the Author.*

Papers prepared for the Fifth Biennial Conference of the Institute of Pacific Relations, 1933. 15 vols. *Presented by the Royal Institute of International Affairs.*

Further diaries of George Sturt (see *B.M.Q.*, VII, pp. 73 f.), supplementary to those in Add. MSS. 43359-74, 43466, 43467 (Add. MSS. 43690-3). *Presented by Miss S. Sturt.*

A collection of transcripts of Dutch State Papers from the archives at The Hague, relating to the First Dutch War, covering the period October 1652-December 1653 (Add. MSS. 43711-14). *Presented by the Navy Records Society.*

A notebook of Sir Frederick Morton Eden, containing political poems by himself and others (Add. MS. 43702). *Presented anonymously.*

A translation by the late Walter Farrell of Captain Nerger's *S. M. S. Wolf*, with notes, appendices and corrections (Add. MSS. 43697-701). *Presented, under the terms of the translator's will, by his brother Mr Richard Farrell.*

Deed relating to the Tresham family and the manor of White Notley, co. Essex, 1594 (Add. Ch. 70800). *Presented by the late Mr T. B. Clarke-Thornhill.*

Four documents relating to Olive, Duchess of Cumberland. *Presented by Mr J. Lightbody.*

Six foreign charters, 1402-1702, including two Papal Bulls (Boniface IX and Paul III) (Add. Ch. 70810-15). *Presented by Mr Arthur Hawley.*

Inscriptions of Burma, portfolio I. Rangoon, 1933. Fol. *Presented by the University of Rangoon.*

Sēpher Hammaggīdh, pt iii of an edition of the Old Testament in Hebrew containing the Hagiographa, &c. Frankfort on the Oder, 1725. 8°. *Presented by Miss K. Herbert.*

A Tibetan manuscript containing coloured pictures of saints, deities, &c., with appropriate devotions; sixteenth or seventeenth century, and a Tamil book of stories, on palm-leaf; c. 1800. *Presented by Rev. E. A. Dentith, F.R.G.S.*

Six engravings of various schools. *Bequeathed by Alfred W. Rich, through the National Art-Collections Fund.*

Ten aquatints by Alfred Hartley, R.E. *Bequeathed by the artist.*

A. Dauzats: Convent of St Catherine on Mount Sinai. Lithograph. *Presented by Mr Frank L. Emanuel.*

P. L. Parizeau: Two water-colour drawings. *Presented by Mr E. J. Dent.*

The Nettlefold Collection (Vol. I, A-C): Catalogue by C. Reginald Grundy, with separate impressions of the plates. *Presented by the author.*

Charles Shannon, R.A.: Three lithographs, completing the Museum Collection. *Presented by Mr Cecil French.*

Alfred W. Hunt: Sonning-on-Thames. Water-colours. *Presented by Mr C. F. Bell, F.S.A.*

One hundred and forty-three prints of miscellaneous schools. *Presented by Sir John Stirling-Maxwell, Bart, K.T.*

Two modern impressions from either side of a fifteenth-century Italian copper plate. Probably Ferrarese, about 1470. *Presented by Mr John Hunt.*

John Bacon: Design for a monument to Captain James Montagu. *Presented by Mr Edward Croft Murray.*

S. R. Badmin: Two etchings. *Presented by the artist.*

Three stone fragments and a terra-cotta pot, of the Achaemenean period. *Presented by Brigadier-General Sir Percy Sykes.*

A small bronze lion from the rim of a bowl; archaic Greek. *Presented by Mr R. H. Bulmer.*

A Corinthian oinochoe painted with two friezes of animals. *Bequeathed by the late Mr J. H. Picard.*

Two Cretan neolithic idols of clay and one of marble. *Presented by Sir Arthur Evans.*

A plaster reconstruction of a model house or temple of the Greek Geometric period, cast from terra-cotta fragments excavated at the

Heraion of Perachora. *Presented by the British School of Archaeology at Athens.*

A marble statuette (headless) of a draped woman, from Athens, of Hellenistic style. *Presented by the Misses E. and P. MacLeod Carey.*

A Campanian lepaste. *Presented by the Earl of Perth.*

Series of worked and patinated flints with fossil bones, found below the Suffolk Crag. *Presented by Mr J. Reid Moir.*

Flint implements from Ash and Swanscombe, Kent; from below the Crag at Ipswich; and from below the Estuarine clay on Island Magee, co. Antrim. *Presented by Mr J. P. T. Burchell.*

Series of palaeoliths from various terrace-gravels at Farnham, Surrey. *Presented by Major A. G. Wade.*

Half a bronze torc from Hazelbury Bryan, Dorset, to complete the group acquired in 1892. *Deposited on loan by the Dorset Natural History Society.*

Bronze Age spear-head found at Tower Bridge, London. *Presented by the Christy Trustees.*

Two pottery vessels of Swiss-Lakes type (950-750 B.C.) possibly found in Surrey. *Presented by the Parochial Council of St Paul's, Wimbledon (Rev. Neville Robertson, Vicar).*

Bronze ornament of torc form and Picene origin, probably sixth century B.C. *Presented by Dr C. Davies Sherborn.*

Bronze armlet of Hallstatt type found near Scarborough Castle, Yorks. *Presented by Mr Reginald A. Smith.*

Part of Roman gravestone inscribed with the name Goban(nia), from Ford, Kent. *Presented by Mr E. W. Turner.*

Roman pottery found with a coin of Caligula on the site of a kiln at Corfe Mullen, Dorset. *Presented by Mr J. B. Calkin.*

Roman pottery found together at Boughton near Worcester, late first century. *Presented by Mr E. D. Rickard.*

Eighteen loose garnets probably from Vandal jewellery, found at Mount Carmel. *Presented by Mr G. F. Lawrence.*

Oval sandstone, engraved and 'tracked' on one face, from Lowestoft. *Presented by Mr E. L. Arnold.*

Bronze seal-die of Hamon Baniard, from Castle Acre priory, thirteenth century. *Presented by Mr Herbert Smith.*

Bronze stirrup, probably German, seventeenth century. *Presented by Mr A. G. Gordon.*

Gold icon pendant, eighteenth century, probably from one of the Greek Islands. *Presented by Mr J. R. Ogden.*

Four blue and white Chinese porcelain cups with the Ch'êng Hua mark. *Presented by Mr F. C. Harrison.*

Pottery jug with handle, from the Shirati area of Musoma, Tanganyika; made by a M'Girango (Jaluo-BaKuria crossbreed); also two water gourds with engraved designs, from Ushashi area, Musoma District, Tanganyika Territory. *Presented by Mr E. C. Baker.*

Alabaster figure of seated Buddha, from Burma; formerly in King Mindon's Palace at Mandalay, and afterwards in the possession of King Thibaw, until the British occupation of Mandalay in 1885. *Presented by Miss E. Mason.*

White marble figure of a Jain Tirthankara (Saint), from India. *Presented by Mr C. F. Woodbridge.*

Series of brass goldweights, from Ashanti (collected at Kumasi at the time of the Second Ashanti Expedition, 1895); also a large spear from Somaliland. *Presented by Mrs Bertha Stan Arthur.*

Ivory and shell spoons and other objects from the Upper Congo, iron sweat-scraper from the ANgoni, Nyasaland, and soapstone pipe, from the Sudan. *Presented by Professor A. Werner.*

A series of flaked stone implements, including microlithic types, from a coastal kitchen-midden, at Windang, about 65 miles south of Sydney, New South Wales. *Presented by Mr R. Turner.*

A series of stone arrow-heads, and wood and bone objects, excavated from a depth of *c.* 15 feet in guano deposits at Punta Pichala, south of Pisagua, Chile. *Presented by Capt. Sir David W. Barker, R.D., R.N.R.*

A collection of 400 photographic negatives in cabinet, illustrating the Veddas of Ceylon (cf. donors' book: 'The Veddas', Cambridge, 1911). *Presented by Prof. and Mrs C. G. Seligman.*

Old pottery vase with roulette-marked surface, excavated at a depth of 26 feet in Kassa tin mine, Jos, Northern Nigeria; also a grooved grinding stone, bronze bell and key, and three stone and

glass beads, excavated at various sites in Ashanti, Gold Coast. *Presented by Captain R. P. Wild.*

Twelve portrait medals by Mr Theodore Spicer-Simson. *Presented by the artist.*

A very rare bronze coin of the Bruttii of the third century B.C. *Presented by Mr H. M. Hake, C.B.E.*

A very rare Roman tessera of the second century A.D. *Presented by Mr Percy H. Webb, M.B.E.*

A rare gold coin of the emperor Arcadius and two sestertii of Vespasian restruct by the Vandals. *Presented by Mr J. W. E. Pearce, F.S.A.*

Silver medals on the quincentenary of Winchester College (1893) and on the extension of Merchant Taylors' School (1875) and ten other coins and medals. *Presented by Mr H. Gordon Clark.*

SUPPLY OF CASTS

THE production and sale of plaster casts from sculpture in the Departments of Antiquities in the British Museum, which has been managed since 1919 by the Department for the Sale of Casts in the Victoria and Albert Museum, has been taken over by the British Museum since the beginning of this year. A revised Price List is being prepared and will be published by the Trustees shortly. It is proposed to return to the prices which were current in 1910, when the last List was printed.

LOAN SERIES OF DRAWINGS AND WATER-COLOURS FROM THE TURNER BEQUEST

FOUR series of loan collections are now available. Two of these include twenty-five drawings each, the other two include eleven drawings each. A framed notice on Turner's Drawings and Water-colours is included in each series. Each series represents Turner's work in pencil and water-colour at various periods.

Applications for loans should be made to the Keeper of Prints and Drawings, British Museum, under the conditions set forth in the

official 'Regulations for the Loan of Works of Art by the Trustees of the British Museum to Museums and Art Galleries', with special conditions made for the drawings of the Turner Bequest, as follows:

- (1) That loans are not made for longer periods than three months, nor, as a general rule, in the months of April, May, June, July, and August, owing to the strength of light at that time of year.
- (2) That the rooms in which the drawings are exhibited shall be perfectly dry and well ventilated.
- (3) That the drawings should in no case be exhibited on walls which are at any time exposed to direct sunlight.
- (4) That, outside the British Museum, no drawing shall be taken out of its frame.
- (5) That frames must only be hung by the brass plates attached, and in their countersunk positions; that holes must not be bored in the frames.

RECENT PUBLICATIONS

Codex Sinaiticus. To meet the popular demand for some account of the Mount Sinai manuscript and for reproductions of specimen pages several publications have been issued. A pamphlet, entitled *The Mount Sinai Manuscript of the Bible* (22 pp., with four illustrations), published at the price of sixpence, is in its second edition. It contains some account of the discovery and of the manuscript itself, rebuts the reports that the manuscript was wrongfully obtained by the Russian Government and that it is a forgery, and gives some typical instances of textually interesting passages in the New Testament. One of these passages, the Lord's Prayer in St Luke's version, is the subject of a leaflet (*The Lord's Prayer in St Luke's Gospel according to the Codex Sinaiticus*, 4 pp., 1 penny), which reproduces the passage, with a transliteration into modern Greek characters and the English of the Authorized and Revised Versions. A collotype facsimile, showing two pages (Luke xxiv. 23-John i. 39), full size, has been issued at a price of one shilling, and postcards showing respectively the same opening and a view of the Monastery

of St Catherine are on sale at twopence each. The following photographs can be supplied from official negatives at the prices shown below:

- 4083. Ps. cxviii. 132-cxxiii. 1. 20 in. × 16 in. 5s.
- 4084. Ps. cxviii. 169-cxxiii. 1. 20 in. × 16 in. 5s.
- 4085. Luke xix. 13-xx. 34. 24 in. × 20 in. 7s. 6d.
- 4086. Luke xxii. 20-52. 20 in. × 16 in. 5s.
- 4087. Luke xxii. 20-52. 10 in. × 8 in. 2s. 3d.
- 4088. Luke xxii. 20-xxiii. 14. 20 in. × 16 in. 5s.
- 4089. Luke xxii. 36-52. 10 in. × 8 in. 2s. 3d.
- 4090. John i. 1-39. 20 in. × 16 in. 5s.

The second volume of the *Publications of the Joint Expedition of the British Museum and of the Museum of the University of Pennsylvania to Mesopotamia* is published for the Trustees of the two Museums, by the aid of a grant from the Carnegie Corporation of New York. The volume is entitled *The Royal Cemetery*, and contains Dr C. L. Woolley's report on the 'pre-dynastic' and Sargonid graves excavated between 1926 and 1931; the Rev. Dr Léon Le grain, of the Museum of the University of Pennsylvania, has contributed a general description and a catalogue of the seals, the Rev. Father E. R. Burrows, S.J., a chapter on the inscriptions, Prof. Sir Arthur Keith a discussion of the skeletal material, and Dr H. J. Plenderleith some notes on the chemical analyses of the metals and on the possible provenance. The volume is in two parts, the first of text, pp. xx and 604, and 83 figs., a coloured frontispiece and a map, the second consisting of 274 plates, of which 37 are in colour and 173 collotype. The subscription price is three guineas, the list to be closed on 30 April 1934; the price thereafter is fixed at four guineas.

Dr Woolley gives a detailed description of the excavations of the cemetery, which he divides into 'royal tombs' and 'private graves' of the pre-dynastic period, 'Second Dynasty' graves, and Sargonid graves, and then discusses separately, with full descriptions, the classes of objects found, e.g. musical instruments, shell inlay, metal objects. Both the excavations and the objects are very amply illus-

trated, and the coloured plates provide a useful record of antiquities many of which are now well known, such as the gold vessels of Mes-kalam-dug, the harps with golden bull's heads, the gold helmet, the rein-rings, and the mosaic 'standard'. A valuable feature of the publication for students is the catalogue of objects, arranged by excavation numbers, with the present location and number, where identified, either in the Baghdad Museum, the Museum of the University of Pennsylvania, or the British Museum. The cheapness of this publication is due to the munificence of the Carnegie Corporation.

The seventh volume of the new edition of the *General Catalogue of Printed Books in the British Museum* was published in March of this year. This instalment carries the work to within sight of completion of the letter A, from the heading ASMUND to that of AUSZÜGE, in 986 columns as against 592 columns in the corresponding section of the previous edition.

The Trustees have now published a facsimile reproduction of their unique manuscript containing the Persian poems of Z̤u 'l-Faḵār Shirwānī (Or. 9777). This poet, who flourished in the thirteenth century A.D., was one of the most brilliant figures in literary circles of his age, and was particularly admired for his skill in the composition of the artificial *ḵaṣīdah*, for which he found patronage in the courts of the Atābeks of Luristan and the Kutlugh Khāns of Kirman. The immense success which he won in his own day, however, did not last long: after his death his writings fell into neglect, and although his reputation survived in the schools of literature, and some of his verses were occasionally quoted, fewer and fewer scholars studied his poems at first hand, and copies of them became rarer and rarer, until at last they seem to have disappeared, with the exception of the manuscript now in the Department of Oriental Printed Books and Manuscripts, which has just been published by the Trustees. This contains about 10,000 couplets of various kinds of verse (*ḵaṣā'id*, *ḵiṭā'*, *ghazaliyyāt*, and *rubā'iyyāt*); it may be mentioned that hitherto only about fifty of our poet's couplets have been preserved in quotations, and none in independent manuscripts. The reproduction has been edited by Mr E. Edwards, who has contributed a short preface,

in which he thoroughly discusses all the historical data available for the poet's life. The price is 15s.

The first volume of reproductions of the *Woodcuts of the XVth Century in the Department of Prints and Drawings*, with text by Mr Campbell Dodgson, late Keeper of the Department, contains 188 subjects on 73 plates, including a frontispiece printed in colours. The complete publication will consist of three volumes, two reproducing woodcuts, and the third metal-cuts, including numerous examples of the *manière criblee*. The contents are chiefly of German or Netherlandish origin, but a few fine examples of the Italian and French Schools are also included. The selection is limited to prints issued separately, book illustration being on principle omitted.

The British Museum collection of such prints is one of the five large collections that exist, the others being at Berlin, Munich, Paris, and Vienna. It is the only collection of which till now no complete set of reproductions was available. The text is purposely brief; more detailed descriptions of the majority of the prints are to be found in Mr Dodgson's Catalogue, Vol. I, 1903, though numerous acquisitions have been made since then.

The price of the First Volume of the publication, which is limited to 300 copies, is £2 10s.

A short monograph on *The Assyrian Sculptures* by C. J. Gadd contains eighteen half-tone illustrations and is sold at 1s. 6d. It gives a brief account of the discovery of the slabs, the development of Assyrian art and some explanation of the content and meaning of the scenes. A detailed list gives a description of individual slabs in the chronological order under kings' reigns, and the index of sculptures by galleries enables the visitor to use this book in the Museum.

A fourth edition of the *Guide to the Department of Coins and Medals* has been issued. The chief changes are that the Greek section has been revised in keeping with the recently published detailed *Guide to the Principal Coins of the Greeks* and that important additions and alterations have been made in the English section.

EXHIBITIONS

Lantern Lectures on the Sinai Manuscript. Lantern lectures on the Codex Sinaiticus can be given, on application (three days' notice is requested), at the British Museum by members of the staff on Mondays, Wednesdays, and Saturdays at 11 a.m. and 2.45 p.m., to parties of not less than 15 and not more than 60 persons. In special cases, lectures on other days or at other hours may be arranged. No charge will be made for admission, but it is hoped that those who avail themselves of these facilities will contribute as liberally as possible to the purchase fund. Two lectures have been prepared, one of a more advanced kind specially intended for students and adults, one for a less instructed audience, particularly for children.

Arpachiyah Expedition. The share of duplicate antiquities allotted to the expedition to Arpachiyah, near Nineveh, by the Department of Antiquities in Iraq, is now exhibited, so far as complete or nearly complete and typical specimens are concerned, in the Nineveh Gallery. This expedition, which was financed by the British School of Archaeology in Iraq, the Percy Sladen Memorial Fund, Sir Charles Marston, and other generous subscribers, and directed by Mr M. E. L. Mallowan, M.A., F.S.A., aimed at investigating a small site of great antiquity to establish such sequence datings for early types of painted pottery in Assyria as might be possible. This purpose has been satisfactorily achieved, and in broad terms the principal result of the excavation was to show that the early black on buff wares from Babylonia are preceded in the north by a polished polychrome ware of the type already known from Tall Ḫalaf on the Ḫabur River in Syria, and elsewhere.

This polychrome ware is hand-made, thin, and of finely levigated clay. The geometrical designs are carried out in various colours in lustrous paint. Several examples which were broken in antiquity and are now rejoined show remarkable differences in colour due to accidental circumstances, but in general orange, red, brown, black, or white is fairly clear. The shapes are as characteristic as the beautiful designs, and do not occur afterwards. The finds connected with this pottery show that the stone weapons and tools are all of the

'chalcolithic' period, and the fortunate find of a copper axe blade side by side with polished stone axes leaves no doubt on the subject. The amulets are of some interest in that they present true antecedents for later amulet forms, and the naked female figures with pinched heads, or no heads at all, show the prevalence of these magical figurines in Western Asia in very early times, which has been doubted. A point of some interest is the fine polish of the obsidian cores found and the skill with which this substance is worked.

The curious pebble causeways and the associated small buildings of this early settlement, which yet await explanation, are illustrated by the plans of Mr Cruikshank Rose, and some idea of the rich collection at Baghdad from this site is given by the water-colour drawings of objects there.

The finds of the later period, though much less spectacular, have their value in co-ordinating finds from such sites as Samarra and Ur. The exhibition closes on 14 April, but the greater number of objects will be exhibited in the new Babylonian Room, when reopened.

Drawings by George Du Maurier. A selection of Du Maurier's drawings are on exhibition in the Prints and Drawings Gallery to mark the centenary of the artist's birth (6 March 1834). The department possesses in all twenty-one drawings by Du Maurier.

Prehistoric Antiquities. The increasing interest taken by the public in prehistoric research is reflected in a series of special exhibitions arranged in the Department of British and Medieval Antiquities; and two table-cases are set aside for the purpose at the head of the main staircase. The first subject illustrated was the sequence of flint implements from Swanscombe and Northfleet in Kent as revealed by Mr J. P. T. Burchell's excavations. This was followed by an exhibit provided by Mr Hazzledine Warren and Mr O. Rickof of mesolithic flints from a sealed deposit on the Pleistocene gravel at Broxbourne, Herts. A selection from Dr L. S. B. Leakey's finds in Kenya included skeletal remains of *Homo sapiens* from a surprisingly early deposit; and in January Mr J. Reid Moir demonstrated the variety of patination in pre-Crag flints, suggesting at least four periods of Pliocene man; while Mr J. B. Calkin exhibited the results of his excavations

at Slindon Park, Sussex, with a view to dating the raised beach and Coombe-rock. These were followed by a display of the culture-sequence discovered by Miss Dorothy Garrod in caves on Mount Carmel, with portions of palaeolithic and mesolithic (Natufian) skeletons. It is proposed to continue these temporary exhibits of topical interest; and the collaboration of several collectors has been promised, to amplify material already in the Museum. An opportunity will thus be afforded for the public to study what might otherwise be difficult of access in private possession.

APPOINTMENTS

THE Principal Trustees have made the following appointments:

6 February. To be an Assistant Keeper, Second Class, in the Department of Egyptian and Assyrian Antiquities, Mr Iorwerth Eiddon Stephen Edwards, B.A. (Gonville and Caius College, Cambridge), John Stewart of Rannoch University Scholar (1928), Tyrwhitt University Scholar, Wright University Student, and Mason University Prizeman (1932);

19 April. To be an Assistant Keeper, Second Class, in the Department of Prints and Drawings, Miss Elizabeth Senior, B.A. (Newnham College, Cambridge, and Courtauld Institute, London).

To be Assistant Cataloguers in the Department of Printed Books:

30 January. Mr George Lisle Clutton, B.A. (Merton College, Oxford);

6 February. Mr Gordon Harold Spinney, B.A. (St John's College, Oxford); Mr Alexander Hyatt King, B.A. (King's College, Cambridge), Jebb Travelling Student; Mr Richard William Ladborough, B.A. (Magdalene College, Cambridge).

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